

The Musical World.

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CONCERT. The Earl of Westmorland's Pianoforte Quartette (third time
of performance), Lady Cotton Sheppard's "Norwège," Miss Agnes Mirchouse's
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Mr. Walter Macfarren), Messrs. Noble, Pegler, F. Weber, W. H. Holmes, and his
pupils Miss Ball, Miss Carey, Miss Janet Lindsay, Miss Edith Flowers, Miss
Fitzpatrick, Miss Fletcher, Mr. Hammond, Mr. Wright, Master Allison.
Wednesday morning, July 13th, two o'clock, Hanover-square Rooms. Tickets,
10s. 6d. each, all reserved.
36, Beaumont-street, Marylebone.

MASTER HENRI KETTEN begs to announce that he

will give a **MATINEE MUSICALE**, at the Hanover-square Rooms, under
most distinguished patronage, on Thursday, July 7, assisted by the following
eminent artists:—Miss Dolby, Mad. Faustina, Herr Reichardt, M. Sainton, and
M. Pague. Pianoforte, Master Henri Ketten. Commence at three. Tickets,
10s. 6d., to be had of Mr. Mitchell, 33, Old Bond-street; Cramer and Beale, and
Schott and Co., Regent-street; and of Master Henri Ketten, 43, Conduit-street,
Bond-street.

MADLLE V. BALFE will make her last appearance at

the Theatre Royal Drury Lane, on Monday, July 11th, in Mr. M. W. Balfe's
popular opera LA ZINGARA (The Bohemian Girl). After which date, Madlle.
V. Balfe, is open to offers of engagements for public and private concerts in town
and country. Address, Madlle. V. Balfe, 15, North Audley-street, London.

MR. CHARLES HALLÉ begs to announce that he

will give one **EXTRA MATINEE** at his residence in Mansfield-street,
Cavendish-square, on Thursday, the 7th of July, at three o'clock; on which occa-
sion he will be assisted by Herr Joachim and Sig. Piatti. Tickets, half-a-guinea
each, to be had at Messrs. Cramer and Beale's, 301, Regent-street; Olivier's, 19
Old Bond-street; and Chappell and Co., 50, New Bond-street.

MR. BENEDICT'S CONCERT, on Monday Morning,

July 4, ST. JAMES'S HALL, to begin at half-past one o'clock.—Messdames Catherine Hayes, Guarducci, Savolta, Vaneri, Brambilla, Enderssohn, Stabach, Anna Whitty (her first appearance in England), Madlle. Artot, (from the Imperial Opera, Paris), and Madlle. Victoire Ballo (her first appearance at a concert); Messrs. Mongini, L. Graziani, Corsi, Badiali, Marini, Pagotti, Lanzoni, Herr Reichardt, and M. Santley; Miss Arabella Goddard, M. Leopold de Meyer, M. Louis Engel, M. Paque, and Herr Joachim; Messrs. Arditi, Ganz, and Lindsay Sloper, with full Band and Chorus, will appear on the occasion. Sofa stalls, £1 1s.; balcony stalls (front row), £1 1s.; second row, 10s. 6d.; reserved seats, 10s. 6d.; at all the principal music shops; the box office of the Royal Italian Opera, Drury Lane; ticket office, St. James's Hall, 28, Piccadilly, W.; and Mr. Benedict's residence, 2, Manchester-square, W.

ST. JAMES'S HALL.—MR. VAN PRAAG'S BENEFIT

CONCERT, on Wednesday, July 6th, to commence at 8 o'clock, when the following ladies and gentlemen artists have kindly volunteered their services:—Madame Enderssohn, Madame Rudersdorff, Miss Dolby, Madame Weiss, Miss Poole, Madame Borchardt, Mrs. Santley (late Miss Kemble), Miss Muesent, Miss Palmer, Miss Lefler, Mrs. Jefferys, Miss Julia Blanden, Miss Mansford, Miss E. Gresham, Miss Lizzie Wilson, and Madame Anna Bishop; Mr. Wilbye Cooper, Signor Solieri, Mr. Tennant, Mr. Weiss, Mr. Santley, Signor Ciabatta, Mr. Thomas, Mr. Patey, M. Borchardt, and Signor Belletti, Quartett Glee Union. Instrumentalists:—Miss Arabella Goddard, Herr Wienlawski, M. Sainton, Signor Piatti, Signor Giulio Regondi, Master Drew Dean, and the bands of the Royal Italian Opera, Covent Garden, and of Her Majesty's late theatre. Conductors, Mr. Benedict and Signor A. Randegger. Accompanists:—Messrs. Lindsay Sloper, Randegger, Campana, Aguilar, Francesco Berger, Piotti, Ganz. Sofa stalls, 5s.; balconies, 3s.; area, 2s.; gallery, 1s. To be had at the principal music-sellers; of Keith, Prowse and Co., City; and of Mr. Van Praag, at the "Anglo-Saxon" Printing Office, 25, Rupert-street, Haymarket.

ST. MARTIN'S HALL.—Under the immediate patronage

of the Right Hon. the Earl of Westmorland.—Miss Emily Spiller and Miss Clara Mackenzie will give their first grand Evening Concert on Tuesday, July 5th. Vocalists:—Miss Banks, Miss Henrietta Mackenzie, Miss Emily Spiller, Miss Palmer, and Miss Clara Mackenzie; Mr. Sims Reeves, Mr. Lawler, Mr. Patey, and the London Glee and Madrigal Union. Instrumentalists:—Miss Arabella Goddard, pianoforte; Mr. Henry Blagrove, violin; Mr. Richard Blagrove, concertina. Conductors: Mr. Lund and Mr. Willing. Tickets, 1s.; Stalls, 5s.; balconies, 2s. 6d. Tickets to be had at St. Martin's Hall, and of all the principal music-sellers. Doors open at half-past seven; commence at eight o'clock.

MR. WALTER MACFARREN'S MATINEE OF

PIANOFORTE MUSIC will take place at 76, Harley-street, on Wednesday, July 6th, commencing at Three o'clock, when he will be assisted by Herr Joachim. Vocalists: Miss Whyte and Miss Palmer.

ST. JAMES'S HALL — MR. GEORGE LAKE'S

GRAND CONCERT, Friday evening, July 8. Mad. Guarducci, Miss Muesent, Miss Clara Fraser, Miss Eyles, Mr. Sims Reeves, Mr. Montem Smith, Mr. Weiss, Mr. Thomas, The Orpheus Glee Union, and Miss Arabella Goddard, with full band and chorus. Mr. Lake's cantorio "Daniel" will be performed, and the second part of the programme will be miscellaneous. Tickets, 10s. 6d., 7s., 5s., and 2s., of Mr. George Lake, Shirley-house, Sydenham-park; and principal music-sellers.

MADLLE. TITIENS, Madlle. Guarducci, Signors Giuglini,

Badiali, Vialletti, &c., &c. Mr. E. T. Smith respectfully informs the nobility, gentry, and the public that the above artists will commence their first Operatic and Concert Tour early in August, in England, Ireland, and Scotland. Applications to be addressed to Drury Lane Theatre, London.

THE ROYAL ACADEMY over the WATER.—Vide

Punch.—The DELEPIERRES (Jules, 8; Juliette, 6; and Julia, 4 years of age), whose marvellous performance on the violin have excited the wonder and admiration of musical circles in France and Belgium, performs solos, duets, and trios every evening at the CANTERBURY HALL.

MR. ALBERT SMITH'S CHINA EVERY NIGHT,

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ROYAL GALLERY OF ILLUSTRATION, 14, Regent-

street.—Entirely new. Mr. and Mrs. German Reed will repeat their new series of Illustrations, "Our Home Circuit" and "Seaside Studies," every evening (except Saturday) at 8. Saturday afternoon at 3. Admission 1s., 2s., and 3s. Stalls secured, without extra charge, at the Gallery, and at Cramer, Beale, and Co's, 14, Regent-street.

CHRISTY'S MINSTRELS.—St. James's Hall, Piccadilly.

—Last Week but Three. Open every Night at 8, and Saturday Afternoon at 3. Change of Programme. Crowded Houses, and great success of the Burlesque Italian Opera. Stalls, 3s.; Unreserved Seats, 2s.; Gallery, 1s.; which may be obtained at Mr. Mitchell's Royal Library, 33, Old Bond-street; and at the Hall (Piccadilly entrance), from 9 till 5.

AN ORGANIST is required for the West London Syna-

gogue of British Jews, Margaret-street, Cavendish-square. Applications to be addressed to Mr. S. H. Godofred, 14, Devonshire-place, Portland-place, on or before the 15th July.

MADAME R. SIDNEY PRATTEN begs to announce that her new GUITAR SCHOOL is now ready for circulation, which may be had of her at her residence, 21, Holles-street, Cavendish-square, W.; or the publishers, Boosey and Sons, 25, Holles-street.

WANTED an Organist for a country church. Salary £30 per annum. Address, (inclosing references) the Vicar, Cobham Surrey.

A DOLPHE GOLLMICK'S new song "Remember me" (Zu ihr Dahin), price 2s. 6d. R. Mills and Sons, 140, New Bond-street.

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Edinburgh, June 24th, 1859.

MR. KIALLMARK begs to inform his friends and pupils that he has REMOVED from Fitzroy-square to 46, Princes-square, Westbourne-grove, W.

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Just published, in 8vo. cloth, gilt,

MUSIC OF THE PRAYER BOOK; containing the order for Morning and Evening Prayer, the Litany, the Hymns and Canticles, and the order of Holy Communion, by JOSHUA FITTMAN, Chaplain-Master of Lincoln's Inn. Price 6s., or separately 2s. and 2s. 6d. London: Novello, and Bell and Daldy.

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Also

JUST PUBLISHED.—Bijoux Perdus—Nos. 4 and 5—Dussek's "First French Air" and Dussek's "Second French Air," as performed with brilliant success by Miss Arabella Goddard, at her first soiree, in St. James's Hall, on Friday, June 3rd. Chappell and Co., 50, New Bond-street.

CHORAL HARMONY, No. 22, price 1d., contains a "Hymn on Gratitude" by Dr. Holloway. London: Ward and Co., 27, Paternoster-row.

"RIFLEMEN, FORM!" New Patriotic Song, composed by George Linley. Just published. The words taken from *The Times*. Price 2s. Addison, Hollier and Lucas, 210, Regent-street.

REVIEWS.

"*Handel Studies*"—by Henry F. Chorley—Nos. 1 and 2 (Augener and Co.)—by those who can appreciate the critical acumen and understand the English of the author, will be doubtless read with avidity. While professing to do neither, we, at the same time, as in duty bound, shall attempt to give some account of a publication which may claim to rank among the most eccentric effusions from the most eccentric pen of the day.

The "*Handel Studies*" are dedicated to Mr. Costa, for reasons which we will allow Mr. Chorley himself to explain:—

"TO MICHAEL COSTA.

"MY DEAR COSTA,

"I dedicate to you what *may* follow, for three reasons. First, because you are an Italian, and Handel owed much to Italy. Secondly, because you have done England good service, in the point of music. Thirdly, because you are not only *valuable* as a musician, but honourable as a man.

"Sincerely yours,
"HENRY F. CHORLEY."

Now we take the above to be as pretty a piece of braggadocio as could well be devised. Because Mr. Costa has virtues, he shall be rewarded by the dedication of what Mr. Chorley "*may*" write about Handel. We can fancy Mr. Costa acknowledging the distinction conferred on him in this wise:—

"MY DEAR CHORLEY,

"I accept the dedication of what *may* follow, for three reasons. First, because you are an Englishman, and Handel owed much to England. Secondly, because you have done me good service, in the point of *EH*. Thirdly, because you are not only valuable as a critic, but honourable as a man.

"Sincerely yours,
"MICHAEL COSTA."

The acceptance would be as good as the dedication, and quite as intelligible. But now to glance at what Mr. Costa has got in consideration of his rare qualities. Let Mr. Chorley unburthen himself of the motives that induced him to endow the world and the celebrated Neopolitan conductor with yet one other great work:—

"While studying Handel's works during many years, I have been again and again struck by the amount of matter which they furnish for remark: whether it be profound, or poetical, or antiquarian, or *merely such outline-work as describes, but does not fathom*. In attempting to note down some of my remarks for amateurs—and merely as an amateur—I have found the subject fascinating, from its exceeding richness and variety. Thus it is with Shakespeare's plays. They, too, are inexhaustible.

"From both, then, every new student may derive some new pleasure. The essays which follow have neither been forced nor courted. They have rather written themselves, from page to page of the music, turned and thought over. *It will be seen that they have no scientific pretension.*"

The score of words displayed in italics might spare us any further trouble in describing "*Handel Studies*" (the very title is affected), but that we cannot refrain from entertaining our subscribers—the majority not being likely, should the book fall in their way, to get beyond the first three or four pages—with a "whimsy" or two in Mr. Chorley's most "freakish" manner. The biographical notice which stands as prelude to the studies is a condensation of an extremely verbose article upon Handel, contributed by the author some time since to *The Edinburgh Review*. Although "brevity is the soul of wit" would hardly be a suitable motto for this biographical notice, it is infinitely preferable to the original, inasmuch as it is considerably shorter—every word erased being so much profit to the reader. Nevertheless, in the act of condensation, Mr.

Chorley commits some intolerable offences against purity of style, of which the very first sentence is an example:—

"George Frederick Handel was born at Halle, in Saxony, in the year 1685—the son of a *substantial* surgeon, sixty-three years of age at his birth."

The "substantial surgeon" must also have been a most extraordinary surgeon, to be born a sexagenarian. A lively but somewhat satirical contemporary* attributes the blunder to Mr. Chorley's laudable anxiety for condensation; but should rather have charged it to his inability to condense. And, indeed, where a long sentence contains nothing, it does not accumulate matter through the process of shortening—just as, in figures, 000,000,000,000, reduced to 0, stands for precisely the same quantity, or rather non-quantity.

Another "tid-bit" from the biographical notice, and we must take leave of it. Handel preferred England to his own country and the countries he had visited, because it "offered a *mezzo termine* between German coarseness and Italian sickness" (page 7)—which is about as intelligible as the author's definition of Spohr's Second Symphony, in that effete book, *Music and Manners in Germany* ("Sweet *without sickness, solid without stupidity*").

In his analysis of *The Messiah* Mr. Chorley sets out, in the oracular style which usually distinguishes him, by demolishing a mare's nest:—

"It has been the fashion to complain of the overture or prelude to *The Messiah* as wanting and weak. I AM NOT IN THE FASHION."

The last sentence would have speedily put matters to rights had the case been as Mr. Chorley states; but, unfortunately for him, it has always been the exact contrary—musicians and amateurs, without exception, rating the overture to *The Messiah* as Handel's finest, and therefore neither "wanting nor weak," but full of interest and strong. If, however, Mr. Chorley had been aware of this fact, we should have lost an exquisite bit of criticism, debuting thus:—

"To me there is something *grave, muscular, and relishing* in Handel's preface in E minor," &c.†

In mere "freak" like this, however, the author of *Music and Manners* is rather diverting than otherwise; but when he deals out assertions in which the taste of the most musical of nations and the credit of the greatest of musicians are arraigned, with a self-complacency bordering on impertinence, the risible feeling gives way to one of honest indignation. Here is an example, in which Germany and Bach are both brought under the lash:—

"The Germans make light of the songs of Handel, as tiresome, antiquated, &c.; but this may not be so much the fault of their pedantry as of their poverty. Such unmeaning chains of notes as their profound men admire in the cantatas of Sebastian Bach, having no more reference to the words than have Rode's variations to the *pencettable*—are by Handel *informed* with a pertinence, a vocal brilliancy, and an elevation of style," &c.

First it is neither more nor less than ludicrous to talk of the musical *poverty* of a country that gave birth to the grandest musicians the world has seen, including Handel

**The Daily Telegraph*.

† "This deserves a note, since it will startle some students."—(*Handel Studies*, No. 2, page 19.) It is difficult to imagine how the epithets "grave," "muscular," and "relishing" can represent the conditions of one and the same thing, even of a "preface in E minor." "To carry out the whimsy" (*Athenaeum*) *grave* might be substituted for "grave" and *muscles* for "muscular." This will also "startle some students." *Tant pis*.

‡ Whose pedantry?—The Germans', or Handel's songs? More condensation.

himself. Secondly, the Germans do not "make light of" Handel's songs; and, thirdly, the comparison between Bach's "chains of notes" and "Rode's variations," is as irreverent as it is absurd. The sentence regarded as a whole, moreover, even admitting the insinuations it contains, is sheer nonsense. To "inform" with pertinence and vocal brilliancy "unmeaning chains of notes," is a task, we apprehend, not merely beyond Handel but beyond even Mr. Chorley, who has recently applied himself to the composition of songs, from which we hope, when time permits, to furnish an example or two for the edification of our readers. With another assertion that "ever since Germany shook itself loose, in music, of Italian tradition," she has been sparing of great singers, we have no inclination to deal, being rather anxious just now to shake ourselves loose, in "*Handel Studies*," of Mr. Chorley—to whom, meanwhile, we dedicate what "may" follow, for three reasons, to be explained hereafter.

(To be continued.)

MUSIC RECEIVED FOR REVIEW.

VOCAL.—"Breezes of Evening"—C. Obastkar. "Ever mine!"—W. T. Belcher. "It was the time of roses"—E. Philp. "Ninon"—E. Philp. "Speak gently"—W. West.
PIANOFORTE.—"Vesper Hymn, 1450"—C. L. Wrenshall. "Dream of the Rose Valse"—Burckhardt. "Garibaldi's March"—E. Berger. "Cuckoo Polka"—Herzog. "Un Réve d'Or"—E. Bianchi. "La Gracieuse"—Kullak. "Dormez donc"—C. L. Wrenshall.

CONCERTS.

ST. JAMES'S HALL.—"Though last, not least in our dear love," must have been the thought of the music-loving public who attended the concluding concert of the "Monday Populars"—a series of the most remarkable entertainments ever yet offered to any audience in any country. To say that the vast hall was "literally crammed" would, but faintly shadow forth the densely packed mass who, despite the intense heat and the inconvenience to which many were subjected in having to stand the whole evening, listened with the deepest interest and applauded with the heartiest enthusiasm each successive piece in a programme which was a combination of gems rarely if ever before heard in juxtaposition. We append the scheme in its entirety.

Quartet in C major (No. 6)—Two violins, viola, and violoncello	...	...	Mozart.
Canzonet—"My mother bids me bind my hair"	...	...	Haydn.
Suite de Pièces, in E major, for pianoforte	...	...	Handel.
Lieder Kranz—"Lays of the heart"	...	...	Beethoven.
Sonata in B flat—Pianoforte and violin	...	...	Dussek.
Quartet in E minor, Op. 44—Two violins, viola, and violoncello	...	...	Mendelssohn.
Song—"Adelaida"	...	...	Beethoven.
Song—"The Wanderer"	...	...	Schubert.
Prelude—Sarabande and Gavotte—for violoncello	...	...	Bach.
Duet—"Dearest, let thy footsteps follow"	...	...	Spohr.

The two quartets, in the hands of Messrs. Joachim, Ries, Doyle, and Piatti, were played in a manner thoroughly worthy the reputation of these eminent artists, and in saying this we cannot imagine it possible to pay a higher compliment. Where all was so excellent it may seem somewhat invidious to select any particular pieces for special praise, but taking the judgment of the audience (with which our own private opinion was in wonderful unanimity) the palm must be awarded to Mr. Sims Reeves for his exquisite singing of the *Lieder Kranz* and "Adelaida"—the latter redemanded by unanimous acclamation—to Miss Arabella Goddard's performance of the "*Suite de Pièces*" of Handel—which is too well known to need any comment from us—also encored—the gifted lady repeating the last movement,

"The Harmonious Blacksmith," with variations—and to Dussek's Sonata for piano and violin, in which Miss Goddard and Herr Joachim seemed to vie with each other in displaying those marvellous qualities of execution, feeling, taste, delicacy, and vigour which have placed them so immeasurably beyond all comers on their respective instruments. It is needless to repeat with what thunders of applause these various gems were received, and those unable to obtain admission (and we hear that some hundreds were refused from want of space) missed a rich treat.

Before concluding our notice, it may not be uninteresting to cast a retrospective glance on what the directors of the Monday Popular Concerts have done for their patrons. The idea seems first to have originated in the early part of December, 1857, when the Cattle Show visitors were regaled with concerts of no higher pretensions than those formerly projected by Mr. Stammers at Exeter Hall, although supported by artists of the first ability. To Miss Arabella Goddard are we indebted for the first infusion of the classical element in the shape of Mozart's *Air Varié*, which was so well received as to justify the idea that it was not necessary to dose the public with trivialities and common places, as they were capable of appreciating better things, and so at length a classical series was inaugurated on February 14th, 1848, by an entire programme of Mendelssohn; February 21st and March 9th, were allotted to Mozart; February 25th, to Haydn and Weber; March 7th, 21st, and 28th, were absorbed by Beethoven; and April 4th was consigned to Bach and Handel—in all eight concerts. During this series—besides a large number of vocal pieces, solo, and concerted—were heard the following important works. *Quintets*—in B flat, Mendelssohn; in G minor, Mozart; in C major, Beethoven. *Quartets*—in D major, Mendelssohn; in C major, Mozart; in C major ("God save the Emperor"), Haydn; in F major ("Rasoumowsky"); C minor (Op. 18) and E flat (No. 10), Beethoven. *Sonatas for Piano and Violin*—in F minor, Mendelssohn; in B flat and D major (Nos. 14 and 7), Mozart; in G major (Op. 30) and A ("Kreutzer"), Beethoven. *Trios*—in G major, Haydn (piano, violin, and violoncello); in E flat, Mozart (pianoforte, clarinet, and viola); and in G minor, Weber (piano, flute, and violoncello). *Sonatas for Pianoforte alone*—in C major (dedicated to Haydn), and in C minor (*Pathétique*), Beethoven; besides Mozart's *Tema con Variazioni*, in D, for pianoforte and violoncello; a selection from Weber's "Chamber Duets," for two performers on one pianoforte; Bach's *Fuga Scherzando* and Grand Fugue in A minor, for pianoforte *solus*; Handel's *Suite de Pièces* in E major, ditto; Bach's Pedal Fugues in E flat and G minor; Handel's Concerto, No. 3, and Prelude and Fugue in F minor (*Suite de Pièces*), for organ *solus*, &c.

A second series was commenced, April 18th, with a fresh selection from Mendelssohn. The 25th gave us a specimen of English composers, comprising G. A. Macfarren, Henry Smart, Pinto, J. W. Davison, Sir Henry Bishop, E. J. Loder, Howard Glover, Barnett, Sterndale Bennett, and Balfe; May 2nd, more novelties of Mozart; the 16th, Schubert and Spohr divided the honours; the 30th, Beethoven reigned supreme (those who heard the "Kreutzer" are not likely to forget it); while the 14th and last brought the series to a most brilliant close with the choice programme to which we have already adverted. Not only has the general character of the selections been marked with the utmost taste and discrimination, but the choice of artists to whom the execution was entrusted has been equally felicitous. Among the instrumentalists we have had Miss Arabella Goddard, Charles Hallé, Benedict, Lindsay Sloper, Joachim, Wieniawski, Sauton, Blagrove, Doyle, Ries, Piatti, Lazarus, Hopkins, Best, &c.; while the vocalists have included Mr. Sims Reeves, Wilbye Cooper, Thomas, Santley, Fedor, Mesdames Enderssohn, Dolby, Palmer, Jefferys, &c., with many others whose names want of space alone compels us to omit.

In conclusion, we heartily congratulate the directors on the enterprise which has characterised and the success which has attended their undertaking, and have no doubt that the resumption promised in November will be marked with equally gratifying results.

H. C.

PHILHARMONIC CONCERTS.—There were several attractions at the fifth concert, on Monday evening, in the Hanover-square Rooms, when the following was the programme:—

PART I.

Symphony in C minor	...	...	Haydn.
Air (Orfeo)	...	...	Haydn.
Concerto in G, pianoforte	...	...	Beethoven.
Scena (Der Freischütz)	...	...	Weber.
Overture—Jessonda	...	...	Spohr.

PART II.

Symphony in B flat	...	...	Beethoven
Duet (Figaro)	...	...	Mozart.
Overture—Euryanthe	...	...	Weber.

Conductor—Professor Sterndale Bennett.

The occasionally frigid patrons of these exclusive entertainments were moved to an unwonted degree of excitement by Madame Clara Schumann's striking, original, and highly coloured reading of Beethoven's pianoforte concerto—the one to which Mendelssohn was so partial, and which he played in a style which no other pianist has since been able to approach. In the first movement Madame Schumann frequently reminded us of that unequalled performer, whose fire and animation the gifted lady continually emulated, if she seldom attained that subtle delicacy which distinguished Mendelssohn, even when most impetuous and most entirely carried away by his ardent and indomitable temperament. The slow movement, with less of *réverie* than Mendelssohn used to throw into it, was, at the same time, interpreted in a truly poetical spirit; and the *rondo finale* was given with extraordinary vigour, though, perhaps, less thoroughly finished, in a mechanical sense, than the preceding movements. On the whole, the performance was masterly, and deserved all the applause bestowed upon it. At the end, Madame Schumann was unanimously recalled.

The symphonies and overtures were well chosen, both with regard to variety and intrinsic excellence. The symphony of Haydn is fine, but a little worn, and it would have been wiser to select one less hackneyed as a playhouse interlude. The last movement, however (which, for evident reasons, our theatrical conductors reject), is worth hearing at any time, and under any circumstances, exhibiting, as it does, the best characteristics of its composer in the ripest perfection. Of the other symphony and the two overtures we have spoken so often, that we have not a word to say about them. We believe the orchestra could readily play them without book, and this encourages the suggestion that, without wandering beyond the classic boundary, the Philharmonic Society might easily vary its repertory.

Miss Louisa Pyne sang the air from Haydn's *Orfeo e Euridice* with less effect than we anticipated, for, though somewhat cold and unimpassioned, it is exactly suited to her style of execution. Madame Csillag (of the Imperial Opera at Vienna) gave the grand scene from *Der Freischütz* with extraordinary energy—as if, in short, she had been singing before the lamps, instead of in a concert room. She entered so thoroughly into the spirit of the music, however, and gave such genuine dramatic expression to every phrase, that the strong sympathy of the audience was elicited, and the applause was hearty at the conclusion. Rarely has a first appearance at the Philharmonic Concerts proved more successful.

The entertainment was altogether a good one, and the clear, intelligent, and unobtrusive manner in which Professor Bennett directed every piece, from first to last, was the theme of general admiration. It is as impossible to misunderstand this gentleman's "beat" as to detect him in a single fantastic or mistaken reading. A more strictly "classical" conductor never held the *bâton*.—*Times*.

VOCAL ASSOCIATION.—The last Subscription Concert of the season was given on Wednesday evening, on behalf of the funds of the "Handel College." What is the "Handel College?" is a question many of our readers no doubt will ask. A committee of gentlemen, "on charitable thoughts intent," were determined to mark the centenary of the death of Handel by some fitting memorial. It was proposed to found a college or asylum for the orphans of musicians of all classes and countries resident in

Great Britain, that the public should be appealed to, and funds raised in the ordinary way, by donations, subscriptions, concerts, &c., &c. The committee of the Vocal Association being solicited to superintend the business details, an appeal was made to the public through a printed circular and by advertisements in the principal journals. The appeal was speedily responded to. A piece of ground in a convenient site, the lowest value of which for building purposes is estimated at £5,000, was offered gratuitously by some good Samaritan whose name has not transpired. Mr. Owen Jones, too, consented to act gratuitously as Honorary Architect, to draw the plans and superintend the erection. On their part, the committee of the Vocal Association announced that the proceeds of the last Subscription Concert would be made over to the "Handel College Fund." The proposed establishment is only just beginning to be known and to create an interest. A committee of noblemen and gentlemen—intended to relieve the committee of the Vocal Association, who, of course, are only acting *pro tem*—is in course of formation, and the names will be published forthwith. That such an institution is a necessity, no one will deny; and it only seems strange that such a want among the charities of the metropolis should not have been acknowledged and provided for long since.

The concert on Wednesday night was well attended, but a less enthusiastic audience never sat down to be "amused." How different from the public of Monday night at the last "Monday Popular Concert." Then indeed enthusiasm was rampant; while here all was calm and austere, as if the ghosts of the Ancient Concert subscribers had sat in conclave. And yet the entertainment was of a kind to gratify a mixed assembly.

The members of the Vocal Association Choir were most effective in Bishop's "Sleep, gentle lady," in which the "*pianos*" were extremely good, and Webb's "When winds breathe soft;" in Haydn's "To Thee, O Lord," and Mendelssohn's "The wandering minstrels," they were less successful.

The principal singers were Mdle. Artot, Mad. Lemmens Sherrington, Mad. Enderssohn, Miss Clari Fraser, Miss Messent, Miss Stabbach, Miss Topham, Mdle. Rieder Schlumberger, and Mr. B. Frend. Mdle. Artot sang "Una voce" with wonderful brilliancy and power, if not exactly in the Rossinian vein; Mad. Lemmens Sherrington "Ombre légère," from Meyerbeer's *Pardon de Ploërmel*, and "Sul margine d'un rio," in brilliant style; Miss Stabbach the *scena* from *Der Freischütz*, with great vigour; Miss Clari Fraser, Mendelssohn's "First violet," with true feeling; Miss Messent, "Farewell, ye limpid springs," capably; and Mad. Enderssohn, her husband's song, "The Laurel," and "Let me wander not unseen," both admirably; Miss Topham (soprano), "Di piacer," which hardly lies within her present means; and Mr. B. Frend an air by Kücken.

The instrumental feature of the concert was Herr Joachim's performance of the *Sarabande* and *Bourrée* of J. S. Bach, which he has recently introduced at various concerts, including the Philharmonic, with so much effect. The great violinist also played one of Beethoven's romances for violin, with inimitable grace and feeling.

M. Mortier de Fontaine, the Belgian pianist, made his first appearance before an English audience, and played three pieces in succession, a romanza in A minor, by Mad. Clara Schumann; scherzo in E minor, by Mendelssohn; and fugue in A minor, by Bach. This performance created a marked sensation. The romanza was lugubrious; the scherzo—one of those pieces dedicated by Mendelssohn to Miss Honoria Taylor—charmingly fantastic; the fugue an unprecedented example of *prestissimo*. M. Mortier de Fontaine possesses decided energy, but such rapid execution as he exhibited in the scherzo and fugue defeats the first end of playing, which is to make every note heard. He may, however, be congratulated on the success of his first essay before an English public.

Mr. Charles Horsley acted as conductor in the room of Mr. Benedict, who was unavoidably absent; and Herr Wilhelm Ganz and M. Bohrer presided alternately at the piano, except in Mdle. Artot's two songs, and the *scena* from *Der Freischütz*, which were accompanied by Mr. Horsley.

MADAME BASSANO AND HERR KUHE'S CONCERT.—The annual concert of the above well-known artists attracted a

numerous and fashionable audience of their friends and pupils to St. James's Hall, on Monday afternoon. The artists engaged in it were Mesdames Lemmens Sherrington, Finoli, Valckenaere, Albertazzi, and Bassano; MM. Sims Reeves, Santley, Jules Lefort, Reichardt, Joachim, Piatti, Engel, and the Brouil family. The principal novelty of the concert was a fantasia on airs from *Martha*, composed and played by Herr Kuhe. As a composition, the fantasia was brilliantly scored, and the *bénéficiaire* played it with a degree of taste and vigour which elicited the marked approval of the audience. Signor Piatti's admirable performance of his "Nocturne" and "Bergamasca," now well known to concert-goers, was well received by the audience, and Herr Joachim, as usual, enchanted all ears by his exquisite and expressive rendering of one of his own "romances," and Paganini's "capriccio." Madame Bassano sang a new ballad, "Oh take me to thy heart again," by Balfe, with great feeling, and, with Madame Sherrington, the duet, "Serbami ognor," from *Semiramide*, with unexceptionable taste, but both Mr. Reeves and Mr. Santley failed in exciting any interest for a new setting of "Excelsior," by Hatton, and "Del minacciar del vento," from one of Handel's Italian operas. The Brouil family (owing chiefly to the wonderful performance of the eldest girl, Bertha,) created considerable excitement in Ernst's *Pirata* fantasia, which was played with great brilliancy by the juvenile artists. The conductors were MM. Boncetti, Francesco Berger, and Walter Macfarren.

M. JULES LEFORT AND HERR ENGEL'S MATINÉE.—M. Jules Lefort, the talented and popular French chamber singer, and Herr Engel, the equally popular performer on the harmonium, gave their *matinée musicale* on Thursday afternoon, at Campden House, Kensington, the residence of that artist's Meccenas, Mr. Wooley. The day was beautifully fine, and shortly after the hour appointed for the commencement of the concert, the theatre, where it took place, was completely filled by a highly fashionable audience—the ladies in all their "bravery" of gauzy muslins, silks, &c., as usual, predominating. The artists engaged were Mdlles. Artot, Brousse, and Vaneri; Mr. John Thomas, harpist; M. Jules Benedict being the conductor. The programme was somewhat novel, consisting only of eleven short pieces and a drawing-room opera, in one act, by Bernard, entitled *Bredouille*, which was played and sung with great naïveté and spirit by M. Lefort and Mdlle. Vaneri. Mdlle. Artot sang "Deh vieni," from *Le Nozze*, and Rode's Variations. The former, which is not suited to the dashing style of the fair artist, went off rather coldly; but her brilliant and daring *fioriture* in Rode's aria, evoked an enthusiastic encore. Mdlle. Brousse sang "Casta diva," from *Norma*, carefully and correctly; but the mellifluous strains of Bellini were scarcely suited to her thoroughly French style. She was, however, very effective in the duet "Au clair de la lune," with M. Lefort, which was redemanded. M. Lefort's solos were *Le Réve*, by Godefroid, and a new *chanson*, by Alexandre Dumas, entitled *Octobre*. The words of this song are very pretty and simple, and Herr Engel has wedded them to a charming and flowing melody. *Octobre*, in fact, was the gem of the concert, and was loudly encored, but M. Lefort substituted "Ah, que je voudrais vos ailes." Herr Engel's solos on the harmonium comprised an andante from one of Beethoven's compositions, the serenade from *Don Juan*, and a fantasia on airs from *Don Pasquale*. Each had the great merit of brevity, so that Herr Engel, who has made the harmonium his *spécialité*, succeeded in pleasing instead of boring his hearers, as many soloists on such instruments do. Mr. John Thomas, the harpist, in addition to accompanying some of the vocal music, played a solo, stated in the programme to be his own composition. To us, it sounded like a piece entitled, "La danse des Fées," by either Parish Alvars or Godefroid; at all events, it was performed with unexceptionable grace and delicacy, and gained the hearty plaudits of the audience. The whole concert (owing somewhat to its brevity), was one of the most enjoyable of the season.

MR. HENRY LESLIE gave a supplementary concert of his choir at St. Martin's Hall, on Thursday, in the Handel Festival week, doubtless with the intention of giving the provincials a taste of the quality of his singers. That many provincials

attended we cannot assert; and, indeed, it is difficult to suppose that people under the influence and excitement of the performance at the Crystal Palace could imagine any pleasure to be derived from any kind of music, after that which they heard. That, nevertheless, Mr. Henry Leslie's choir enjoys a *prestige* more than ordinary was evidenced more conclusively than ever on Thursday evening, by the crowd which attended. The most important item in the programme was Mendelssohn's 55th Psalm, remarkably well executed by Miss Marian Moss, as soloist, and the choir. This performance would indeed have gratified the most musical of our country cousins. Of the other pieces given by the choir, we would note, as specially praiseworthy, Pearsall's Part-song, "O who will o'er the downs so free" (encored), Weber's "Lutzwow's wild hunt," "The dawn of day," "Rule Britannia," and "When evening's twilight." Doctor Goss's glee for four voices, "There is beauty on the mountain," was perfectly sung by Miss Fosbroke, Mrs. Dixon, Mr. Regaldi, and Mr. Hodson. In the course of the evening, Miss Cazely performed Thalberg's *Andante* in D flat for the pianoforte, and was loudly applauded.

MADAME WARTEL, a lady who on the continent enjoys a distinguished reputation, as a classical pianist, gave a morning concert, recently, at the residence of Mr. Grote, Wyndham-place, Bryanston-square, and, by her performance of works selected from the great masters, fully supported, in presence of a brilliant and fashionable audience, the fame that had preceded her. Among other things, Madame Wartel took part with Herr Joachim and Signor Piatti in Mendelssohn's first trio for piano, violin, and violoncello; with Herr Joachim in a sonata by Mozart, for piano and violin; and, with Signor Piatti, one of Beethoven's duets for pianoforte and violoncello. For solos, Madame Wartel introduced two elegant and well written *Etudes* of her own composition. Her execution of the classical pieces was marked alike by great refinement of style, and a mechanical dexterity equal to all the difficulties they presented, and, especially in the trio of Mendelssohn, by a rapidity of finger and crispness of touch indispensable to its efficient interpretation. Her efforts, both in these and her own *Etudes*—the latter of which she, of course, played to perfection—were received with most flattering applause. How admirably she was assisted in the *morceaux d'ensemble* by Herr Joachim and Signor Piatti, we need scarcely say. In addition to the above great attractions, M. Leopold de Meyer performed his fantasia entitled *Souvenir de Naples*, with prodigious brilliancy, accompanied, at intervals, by a peculiar softness of tone and delicacy of touch, in which M. de Meyer has few, if any, rivals among the most celebrated *virtuosi*, his contemporaries, and predecessors. The singers were, Mademoiselle Brousse and Jenny Meyer, to whom were allotted several favourite pieces, which were listened to with great satisfaction. Madlle. Brousse is a new comer, and will bear re-hearing.

MR. JACQUES BLUMENTHAL, the popular pianist and composer, gave his annual *Matinée Musicale*, on Monday, at the residence of the Marquis of Northampton, Piccadilly. Although the tickets were one guinea each, the large drawing-rooms were filled by a brilliant and aristocratic assembly. Mr. Blumenthal opened the concert with his own *morceau caractéristique*, "Le Sommeil Interrompu," asked for specially. This performance seemed to please the audience generally; but the subsequent essay of the *bénéficiaire* pleased much more. This was in three new pieces of his own composition—*mélodie*, "Chant du Cigne;" *valse*, "Etoile du Soir;" and "Marche du Vainqueur." These are really charming, and the march especially attractive. Again, Mr. Blumenthal introduced two new compositions of his own to his aristocratic auditory, this time played in combination with Herr Carl Deichmann. They were, *Romances pour violon et piano*, "Souvenir," and "Air Ancien." The fourth performance of Mr. Blumenthal was again two compositions of his own—*mélodie*, "Une Fleur des Alpes" (new), and *chanson de capri*, "Fuggiamo nel deserto," both of great merit, and played capitally. The vocal music was supplied by Madlle. Desirée Artot, Mdlle. Jenny Meyer, M. Lefort, Signor Solieri, and Signor Belletti. The greatest effect was produced by Mdlle. Artot, in the *rondo finale* from *Cenerentola*, which exhibited all those

eminent qualities, good and indifferent, which we have already specified in her singing. The sparkling *bolero a due*, "Dans les défilés," from the *Diamans de la Couronne* was most skilfully rendered by Mdlles. Artot and Jenny Meyer. Sig. Belletti sang Mr. Blumenthal's romance, "La Capriciosa," with great effect, and Sig. Solieri joined Mdlle. Artot in a very pretty duetino by Mr. Blumenthal, "Begl' occhi neri," which pleased the entire audience. The concert terminated with Martini's popular laughing trio, "Vadasi via di qua"—converted into a quatuor—sung by Mdlles. Artot and Jenny Meyer, Sigs. Solieri and Belletti. The conductors were Sigs. Vera and Biletta.

NEW PHILHARMONIC.—The extraordinary press of matter which devolved upon us during the last fortnight has prevented us from paying the necessary attention to many musical events, the most important of which has been the last of the New Philharmonic Concerts at St. James's Hall. The series of five concerts, under the direction of Dr. Wylde, has been eminently successful, and proves how much can be effected by individual enterprise and energy. At the last concert above all, which took place on Monday, June 6th, the determination and vigour of purpose of the director were manifested in a manner not to be mistaken. His orchestra, almost to a man, was taken from him, and he was left to provide a new force at a day's notice. This is not the place to enter into arguments about the right of a manager to enforce the services of his band of instrumentalists on every extra occasion on which he may choose to require them. The members of the orchestra would naturally be opposed to the manager, since it is their interest to take engagements apart from the theatre; but this is no conclusive proof that the manager is not entitled to their services. Dr. Wylde, however, found himself suddenly bereft. Fortunately the instrumental talent of London is not restricted to the Royal Italian Opera, and a band was in a few hours brought together, which the public pronounced fully equal in quality to that of which they had been unexpectedly deprived. Here was an exhibition of energy and firmness under trying circumstances, and which won for Dr. Wylde the applause both of subscribers and the public. That he should have been not only sole director of the New Philharmonic Concerts, but sole conductor in the bargain, demonstrates his fitness both from a business and a professional point of view, and warrants the confidence reposed in him by no inconsiderable section of the musical world.

The last concert was also one of the most interesting of the series. The programme comprised Beethoven's *Eroica* symphony and choral fantasia; Dussek's pianoforte concerto in E flat (No. 12); Spohr's dramatic concerto for the violin; a fugue by Bach for ditto solo; and overtures by Cherubini and Weber. Everybody was surprised at the performance of the band, taking all things into consideration. With the exception of an unaccountable slip in the last movement of Beethoven's symphony, the execution was irreproachable. The concerto of Dussek created a profound impression, and Miss Arabella Goddard was complimented in the most flattering manner for her very masterly performance. The choral fantasia, too, as far as regarded the pianist, was inimitably given. The dramatic concerto of Spohr was grandly performed by Herr Joseph Joachim, and the fugue of Bach exhibited his perfect mastery over the instrument in a different way. Madame Lemmens Sherrington was the vocalist, and sang an air by Pacini with great brilliancy. Altogether the concert was a rich treat to the large and fashionable audience that attended, and the applause bestowed on Dr. Wylde at the end showed their strong sense of his merits.

MR. ARTHUR O'LEARY gave a *matinée* of classical pianoforte music at Willis's Rooms, on Friday the 10th ult. The selection included Beethoven's Trio, in D major, Op. 70, for pianoforte, violin, and violoncello; Schumann's "Andante con variazioni," Op. 46, for two pianofortes; Romance, for violin, by Beethoven; Sonata, in E major (No. 3), for pianoforte and violin, by Bach; and three pianoforte pieces by Arthur O'Leary. Mr. O'Leary was assisted in the instrumental department by Herr Joachim, Mr. Aylward, and Madame Clara Schumann; and by Miss Whyte as vocalist. The performance most applauded was the *andante con variazioni* for two pianofortes, in which Mr. Arthur O'Leary enjoyed the powerful co-

operation of Madame Clara Schumann. The splendid trio of Beethoven, with Herr Joachim at the violin, could not fail to prove interesting in the highest degree, more particularly as Mr. Arthur O'Leary played the pianoforte part with great steadiness. Mr. O'Leary's own compositions, performed by himself, comprised "Rondo grazioso," "Minuetto," and "Romance," in E flat minor. Miss Whyte sang two songs by Professor Bennett, "Dawn, gentle flower," and "May dew," both lovely inspirations, and "Batti, batti," with nice voice and feeling. The company was numerous, the pupils of the Royal Academy showing the preponderance.

AT MISS ELEANOR ARMSTRONG'S evening concert, on Thursday, at the Hanover-square Rooms, the following artists appeared with the *beneficiaire*:—Mesdames Amadei and Henrie, M. Depret, Mr. Paul Standish, and Mr. Allan Irving, vocalists; Miss Stevenson and Mr. Kiallmark (pianoforte), M. Remenyi (violin), Herr Lidel (violoncello), and Herr Oberthur (harp), as instrumentalists. Miss Eleanor Armstrong is a pupil of Mr. Frank Mori, now one of the most popular vocal professors in England. Her voice is a true soprano, not very strong, but clear and telling. Her accomplishment of "Batti, batti" was more than creditable, and well deserved the encore it obtained—to which, it may be said, Herr Lidel's violoncello obbligato in some degree contributed. Miss Eleanor Armstrong also numbered among her solo displays a song by Miss Cowell, called "The lonely harp," and the ballad, "The power of love," from Mr. Balfe's *Satanella*, in both exhibiting decided ability. Mr. Paul Standish—another pupil of Mr. Frank Mori—showed a nice tenor voice in Beethoven's song, "O beauteous daughter," but was exceedingly nervous. From the other performers we must single out for special notice, Herr Oberthur's performance on the harp of his fantasia on airs from *Martha*; Madame Amadei's singing of Mozart's "Addio;" and M. Remenyi's execution of a violin solo of his own composition. The room was crowded to the doors.

MADAME CELLI'S *Matinée Musicale*—at the Beethoven Rooms, on Thursday—had the merit, rare in entertainments of the kind, of having many novelties. The popular element, for a wonder, did not predominate. Among the novelties we may name, *bolero*, "Vien della danza è l'ora," composed by Signor Randegger, and very effectively sung by Madame Rudersdorff; song, "The shooting star," by Herr Francesco Berger, given by Miss Stabbach in her most brilliant manner; and ballad, "Merrily shines the morn," by Miss Alice Foster, a very pleasing and unassuming composition, interpreted by Madame Rudersdorff. Another new contribution is to be noticed in a song by Herr Louis Diell, entitled "Yet ere I seek a distant shore," composed expressly for and sung by Mr. George Perren. Madame Lemaire, from the Drury Lane Italian Opera, displayed no inconsiderable vocal abilities in Bianca's air from *Il Giuramento*. Madame Lemaire, by the way, it should be acknowledged, is not an Italian but an Englishwoman—and, indeed, not an Englishwoman, but an Irishwoman. In the instrumental section M. Pague played, on the violoncello, two "Melodies" of Schubert—"Ave Maria" and "Rosemonde"; Mr. G. A. Osborne, a solo of his own composing, on the pianoforte; Mr. Fred. Chatterton his popular fantasia from *Norma*, on the harp—all excellent well. Moreover, Mr. Osborne and M. Pague joined in performing Mendelssohn's "Variations" for pianoforte and violoncello—a fine piece capably played. Mr. Francesco Berger, Signors Vashetti and Randegger, were the conductors.

A CORRESPONDENT from VICTORIA, Vancouver's Island (9th May, 1859), writes as follows:—

"*Punch* proposes that one of the questions to be put to persons aspiring to a seat in the House of Commons should be, 'Where is Vancouver's Island, and what are its resources?' As I must bear in mind that I am corresponding with a musical journal, I shall leave the geographical position of Vancouver's Island and its resources to the tender mercies of aspiring M.P.'s, and proceed, with your permission, to give you any little musical news I think may interest your readers. 'You may possibly be surprised to hear that this unknown land possesses a 'Victoria Philharmonic Society,' which has just brought itself prominently before the public by giving a concert—its inaugural concert—in aid of the funds of the Royal Hospital, Victoria.

"The concert took place at the Assembly Rooms, a building which holds some 300 persons, and was quite crowded. His Excellency the Governor, and Colonel Moody, R.E., the Lieut.-Governor, honoured the performance with their presence, dressed in full uniform; and the room, which had been very carefully fitted up, looked really quite gay and handsome, the different naval and military uniforms, aided by

no less than 25lbs. weight of wax candles (?), adding very much to the effect.

"Gentlemen stewards with neat red silk badges, stationed at different parts of the stairs and room, programmes politely handed at the entrance, proper cloak rooms set apart, light and elegant refreshments provided during the interval à la Hanover-square Rooms, and in fact every other little detail arranged and carried out in the most approved London style.

"And now for the most important part about the concert—the music. I sincerely believe many went voting the concert a bore, and determined to laugh and sneer at the whole thing. They, however, were doomed, and in fact avowed themselves most agreeably disappointed; in proof of which one hears on all sides the same demand, 'Why don't you repeat the concert? Why not give a fortnightly concert?' &c., &c.

"By the kind permission of Captain Hornby, R.N., the band of H.M.S. 'Tribune,' were permitted to attend, and performed their selections and accompaniments to clarinet solo, and *Moses in Egypt* with great credit to themselves.

"The only artists engaged were Madame Balagny and Madame Hautier, the former being already of some repute both in Europe and the United States. They were both very successful in their efforts and won applause and encores *sans fin*.

"By far the most interesting performance of the evening was that of Master John Bayley, on the clarinet, a boy some thirteen years of age, son of the excellent conductor of the society, a little fellow full of talent, and who plays with equal facility the piano, clarinet, and violin. His father has given him a thorough musical education, and could he but go to London—get the best lessons, and have his mind stored with good music—he would, I have no doubt, become an ornament to the profession.

"The amateurs acquitted themselves admirably, considering it was the first time any of them, with one or two exceptions, had ever appeared in public.

"The society handed over about £60 to the charity, and in about a fortnight's time the concert will be repeated for the benefit of our little friend John Bayley.

"The success of the society and of the concert is in a great measure owing to the talent and energy of its conductor, Mr. John Bayley. He was brought up at the Duke of York's School, Chelsea; played the cornopean in different London theatres; came to the United States, conducted an orchestra for a long time at Philadelphia, received handsome testimonials there; then travelled about with Mad. Anna Bishop; played the cornopean with great success in San Francisco; and finally came up here with the rush last year, and obtained the situation of superintendent of the police. He is a thorough musician, is very energetic, possessed of great patience, and is a great favourite with every one.

"A word or two about the society itself, and I shall cease to bore your readers with that which to them, in the full whirl of a London musical season, must be as a drop in the ocean, but which to us, in this unknown land, has been quite an event.

"The Victoria Philharmonic Society was formed on the 1st January, 1859, and is based upon a constitution, and very suitable bye-laws. It has for president the Hon. M. B. Begbie, Judge of the Court of British Columbia, lately arrived from England, and who, as an amateur, possesses considerable musical attainments. For vice-president, Mr. Selim Franklin, an enthusiast in the cause. A full committee. Mr. Main, one of the leading merchants in the place, is treasurer, and Mr. A. T. Bushby, a late arrival from England, and one of the original members of Mr. Henry Leslie's choir, acts as hon. sec. It has about eighty members. They meet every Wednesday for practice. They have already some hundred dollars' worth of music, have sent to San Francisco for a double bass, and have invested in a new piano.

A. T. B."

MADLE. MARIE CRUVELLI is engaged at the Grand Opera, Turin, and has been performing with marked success.

WE REGRET to learn the death of Mr. William S. Hankinson, of 3, High-street, silk agent, and for more than forty years in the employ of Messrs. T. and H. Wardle and Co., silk manufacturers, Macclesfield. Mr. Hankinson left home on the Wednesday in Whit-week, and had not been heard of till Wednesday evening, when a telegram reached his house, 57, Camp-street, Lower Broughton, to the effect that he had been found drowned at Howden, Yorkshire. Mr. Hankinson was a musical amateur and the correspondent and critic for Manchester and neighbourhood of the *Musical World*.—From the *Manchester Guardian* of this day, Friday.

ROYAL ITALIAN OPERA, COVENT GARDEN.

Arrangements for the week. To-morrow, Monday, July 4. Grand Extra Night. Last night of LES HUGUENOTS. Mesdames Grist, Marai, and Didile; Signori Zelger, Polonini, Tagliafico, Lucchesi, and Mario. In the incidental Divertissement, Madlle. Delechaux, Madlle. Esper, and M. Desplaces will appear.

Tuesday next, July 5, Second Night of I PURITANI. Mesdames Penco and Tagliafico; Signori Ronconi, Rossi, Polonini, Graziani, and Gardoni. With a Divertissement.

Thursday next, July 7, Extra Night. Last Night but one of MARTHA. Mesdames Loti and Didile; Signori Graziani, Tagliafico, Zelger, and Mario.

Saturday next, July 9. Production of Mercadante's Opera IL GIURAMENTO. Mesdames Grist, Seva, and Didile; Signori Debassini, Lucchesi, and Mario. With a Divertissement.

Conductor, Mr. COSTA.

Commence on each evening at half-past 8.
Second tier boxes (to hold four persons), £2 12s. 6d.; Pit tickets, 10s. 6d.; Amphitheatre stalls, 7s. and 5s.; Amphitheatre, 2s. 6d.

MR. BALFE'S BENEFIT, at the Royal Italian Opera, Drury Lane.—LA ZINGARA; Mdlle. Victoire Balfé, Mdlle. Guarducci, Signor Giuglini.—On Monday, July 11, will be performed, for the BENEFIT of Mr. Balfé (for the first and only time this season), his popular opera, LA ZINGARA (THE BOHEMIAN GIRL), with the following attractive cast:—Arlina, Mdlle. Victoire Balfé; Regina, Mdlle. Guarducci; the Count, Sig. Fagott; Lorenzo, Sig. Mercadante; Devilshot, Signor Lanzoni; Thaddeus, Signor Giuglini. Conductor, Mr. M. W. Balfé. Private boxes, two to six guineas each; stalls, 21s.; dress circle, 7s.; second circle, 5s.; pit, 3s. 6d.; galleries, 2s. and 1s. Boxes and places may be secured at the box-office of the theatre; of Boosey and Sons, Holles-street, and the principal music-sellers.

ROYAL PRINCESS'S THEATRE.

Last Weeks of Mr. CHARLES KEAN'S Management.

Last six nights of HENRY THE FIFTH, which will be withdrawn after Saturday, 9th July, never to be repeated under the present management.

ON MONDAY, and during the week, will be presented Shakespeare's historical play of HENRY THE FIFTH, commencing at 7 o'clock. King Henry, Mr. C. Kean; Chorus, Mrs. C. Kean. To conclude with the new Farce, in one act, entitled IF THE CAP FITS.

THE MUSICAL WORLD.

LONDON, SATURDAY, JULY 2ND, 1859.

SOME time since we alluded (in a reply to Dr. Zoppf's articles on Mendelssohn) to the bitter attacks which the late poet and satirist, Heinrich Heine, directed against the composer of the *Huguenots* and the *Prophète*. Like the diatribes of Herr Richard Wagner, both against Mendelssohn and Meyerbeer,* these attacks were dictated by personal pique. That Herr Wagner wrote enthusiastically of the operas of Meyerbeer not very many years ago, may be attested by reference to the pages of the *Revue et Gazette Musicale de Paris*, when published by Maurice Schlesinger, formerly head of the eminent firm which now carries on business as "Brandus, Dufour and Co." That Heine did the same—nay, surpassed the author and composer of *Lohengrin* in glowing eulogy of the same works—may not be generally known. An extract from Heine's *Lutèce*,† however, printed in another column of this day's impression, while establishing the fact, will be read with interest now that Meyerbeer is among us. In the comparison with Rossini, it will be seen that full justice is done to his great contemporary and rival—or, at least, so far as Heine, who was no musician (and owned as much), had it in his power. The tone of the article, except in reference to M.M. Fétis, *père et fils*, is devoid of that cynicism in which most of Heine's letters on musical subjects are steeped. This, with all the enjoyment unconsciously derived from the sly sarcasms and sharp innuendoes of the German Voltaire (Voltaire turned poet),—*sautes piquantes*, to flatter the palates of the malicious—makes the comparison between Rossini and Meyerbeer truly delightful reading.

* See his *Kunstwerk der Zukunft*, and *Opera und Drama*.

† Such is the title given to his collected letters on political, artistic, and social life in France, originally published, at intervals, in the *Augsburg Gazette*.

* In this country—where no such party feelings have ever existed; where not only the public but the press is accustomed, in its appreciation of the efforts of genius, to forget an author in his work; where to admire Rossini is not necessarily to carp at Meyerbeer, nor to hold Auber in small account, but exactly the opposite—the composer of the *Huguenots* has never had to complain of being either misunderstood, or valued at a lower rate than his deserts. In short, the name of Meyerbeer in England is almost a household word, so universally is his music known, and so warmly affectioned. On the other hand, this fact and the high esteem in which he is personally held, should, we think, absolve him from the pain of being paraded as an advertisement of the Musical Union, or any other institution. Subjoined is an instance of the vexations for which M. Meyerbeer is indebted to his justly earned celebrity:—

"MEYERBEER'S VISIT TO THE MUSICAL UNION."

"The illustrious *maestro*, deeply impressed with the general appearance and musical intelligence of the audience when present at a *matinée* in 1855, inquired, 'D'où vient ce public d'amateurs?' to which query we replied, 'De leurs châteaux.' Prince Puckler's description of the English chateau has painted life in its brightest colours, and the many vacations we have passed in the domestic circles of the higher classes of English society, have afforded us opportunities of corroborating his opinions. Had we never seen life in country houses, we should have remained ignorant to this day of the practical virtues and musical accomplishments of the aristocracy and wealthy families of England, who cultivate the fine arts for their hours of relaxation. This experience, in early professional life, ultimately led to the formation of the Musical Union."

The above placard was exhibited at the head of the "Synoptical Analysis" which threw a mist over the pieces included in the programme of the seventh "Sitting." All we gather from it is that the Director of the Musical Union has passed "many vacations" in the domestic circles of the higher classes of English society; and that, if he had not, he would have "remained ignorant to this day of the practical virtues and musical accomplishments of the aristocracy and wealthy families of England." This would, doubtless, have been a terrible affliction to the "aristocracy and wealthy families of England;" but we are unable to perceive what the means by which the Director of the Musical Union obtained an intimate footing among them, and by which his ignorance of their "practical virtues and musical accomplishments" was enlightened, can possibly have to do with M. Meyerbeer. Surely, that illustrious musician may be allowed to hear a quartet, without being immediately "ticketed" by the *entrepreneur* of the concert, without having his name, in short, used as an indirect apology for obsequence on the one hand and puffery on the other. It is true M. Meyerbeer may have been "deeply impressed with the general appearance and musical intelligence of the audience" at the Musical Union, and may have asked the question which elicited the Director's epigrammatic and inimitable reply; but there was no excuse for publishing the conversation in a handbill, much less for making it answer the purposes we have described. Both common sense and good manners are outraged in such unwarrantable proceedings.

Now, however, that Meyerbeer is here again—his third visit, if we are not mistaken, to this country—we cannot but think there should be some public recognition of the fact—or, if not precisely that, some plan instituted, by which this remarkable man may be brought more directly in

contact than has hitherto been the case with the musicians of London. The gratification experienced would be reciprocal.

WHILE the government of France is endeavouring to bring every pipe to the same pitch, the Dramatic Authors' Society of Great Britain is endeavouring to stop our pipe altogether. For months past, with no thoughts in their heads, save those proper to sweet sounds, the vocalists at the various Music Halls have been singing portions of popular operas, to the infinite delight of all who hear them, and the more than infinite delight of the proprietor, who derives his profit from the pleasure of others, when bang—pop—whiz comes an ukase from Lancaster-place telling them that their vocalisation, however correct otherwise, is contrary to law, and that they must sing no more, unless they would subject their proprietor to frightful pains and penalties that would absorb the gains derived from countless bottles of stout and glasses of grog innumerable.

Lancaster-place is the name of the district in which the lofty palace of the Dramatic Authors' Society is situated. It is bounded on the north by the Strand; on the south by the Thames, of which it commands an enchanting view; on the west, by the Savoy Palace; and on the east by Somerset House.

Nor is the ukase a mere *brutum fulmen*. It is sanctioned by legal opinion, deliberately formed; and, according to that opinion, the provisions of the so-called "Bulwer Act," that prohibit the performance of a dramatic work without the consent of the author, extend not only to the *libretti* of operas, but even to extracts therefrom. Hence, when the authors of such *libretti* are members of the Dramatic Authors' Society, whose office it is to protect the rights of its constituents, the power of the Society to interfere is not to be questioned, but the saloon proprietor has simply to bow his head, and say, "Allah Bismillah."

That the law is on the side of the Society, we do not doubt for a moment, but we are not quite so ready to admit the expediency of its exercising its rights to the utmost. A song that pleases the audience of a music-hall, at the same time awakens a desire to hear the entire opera from which it is taken, and consequently sends a portion of the public, that would otherwise stop away, to the theatre. If the power of singing the song is extinguished, a species of advertisement is also abolished, and it is possible that the Society may find its proceedings comparable to the well-known surgical operation of cutting off the nose to be revenged on the face.

The motives that have dictated the rigorous enforcement of the law on the part of the Society we can perfectly appreciate. The world is now in a sort of transitive state that allows a perpetual approximation of the saloon to the theatre, and the members of the Society are necessarily vigilant in seeing that the law by which they are protected is not ingeniously evaded. With the interests of the managers of the theatres, strictly so called, those of the dramatic authors are in a great measure identical, and therefore when the pieces under the protection of the Society are performed in the room of a hall or a tavern a question of difficulty arises. They would willingly, of course, get all the revenue they could, but by a formal acknowledgment of the right of tavern-keepers to play their pieces, they would apparently side with a set of persons whom the theatrical managers regard as their most dangerous enemies. Under these circumstances there is constantly a tendency on the part of the

tavern-keepers all over the country to evade the law, or at any rate to mask their dramatic performances, and, whenever their endeavours are found out, there is a determination on the part of the Society to enforce penalties.

By prohibiting the performance of large selections from operas at Music Halls, the object of the Society is to prevent the introduction of a species of evasion, that would consist in acting a dramatic work in plain clothes, and altogether in a manner that would make it look as unlike a play as possible. Such things as "opera recitals," for instance, and the performance of portions of operas, are forbidden, simply because they might form a precedent for further encroachment. Had separate *morceaux* been alone given at the Halls and Concert-rooms, the question would never have arisen.

Might not the point at issue be amicably settled, when really the same performance that remunerates the Hall proprietors advertises the opera, and, consequently, the *libretto*, to the manifest advantage of the poet? For instance, the Society might concede to the Halls, in consideration of a specified annuity, the right to *sing* words belonging to the authors, without relaxing the restriction as to spoken dialogue; such annuity, of course, to be much smaller than that paid by managers for the right of performing the whole of the Society's pieces. We merely throw out this suggestion at random, as, perhaps, worthy the consideration of the now opposite parties, whose interests are really so much in harmony with each other.

IMPORTANT COPYRIGHT DECISION.

On Monday last the long-protracted case of Jefferys v. Morison Kyle expired in an appeal to the House of Lords, which was dismissed without any argument being heard from the respondent. The facts of this case may be thus briefly stated: Jefferys bought of Eliza Cook, some years ago, a song entitled "The Old Arm Chair," taking from her at the same time an ordinary receipt for two guineas. Subsequently, the song was published by a music-selling lawyer of the name of Sheard, in a publication called *The Musical Bouquet*. Jefferys then commenced an action against Morison Kyle, a music-seller in Glasgow (one of Sheard's agents) for selling the pirated edition of his song; his object in taking proceedings in Scotland being, we believe, to prevent Sheard having the benefit of his own services in conducting the case in London. The suit lasted three years, Jefferys winning at every step, and Sheard appealing from every decision, which was given against him. Eventually, the case was brought before the House of Lords, where an appeal was lodged three years ago.

The decision at which the House arrived on Monday confirmed the judgments of all the Scotch courts. Sheard's ground of defence throughout was that an assignment attested by two witnesses was indispensable for the valid conveyance of a copyright from an author to a purchaser. This Jefferys had neglected to obtain; but his receipt was considered sufficient proof of his right to enter at Stationers' Hall, and thus judgment went in his favour. Sheard endeavoured to make some use of Eliza Cook's name, in order that she might appear as one of the defendants in the case. The manœuvre had, however, no effect, it being evident that in selling "The Old Arm Chair" to Jefferys in the first instance, she had disposed of all her right in the song. Mr. Jefferys deserves the thanks of the publishing world for having so well battled with a troublesome adversary (whose expenses, we are told, will amount to £1,500), and further for having obtained from the highest legal authorities an opinion

which will in future save trouble, expense, and anxiety to all interested in copyrights.

HERR LEOPOLD DE MEYER will perform his new duet, for two pianofortes, on airs from the *Trovatore*, which was received with such applause at Mr. Benedict's first concert, at the second concert of that distinguished performer. On this occasion, the brilliant Austrian "virtuoso's" associate is to be Miss Arabella Goddard. M. de Meyer (who is really one of the *musikalische Löwen* of the season) will also play on the morning of the 6th instant, at a concert in the Hanover-square Rooms, for the benefit of the German Catholic Church, and on the morning of the 11th at Mr. Howard Glover's grand concert in Drury-lane theatre.

ROYAL SOCIETY OF MUSICIANS.—The third summer half-yearly general meeting of this society was held at the Society's Rooms, Lisle-street, Leicester-square, on the 24th ult., yesterday's night, at nine o'clock in the morning. Notwithstanding the unprecedentedly early hour at which the meeting was called—to accommodate the members engaged at the final performance of the Handel Festival—there was an unusually large attendance. After the ordinary business of the meeting had been gone through, an election for the honorary office of chaplain took place, a vacancy having occurred by the death of the Rev. Mr. De La Fosse. The candidates were the Rev. E. J. Cox, M.A., and the Rev. G. Croke Rowden, D.C.L., Oxon, T.R.G.S., and one of the examiners of music in the University of Oxford. The election of the latter gentleman—a highly accomplished musician and performer on the contra-basso—has given universal satisfaction to the members of the society and to musicians generally.

MR. VAN PRAAG—(Communicated by an enthusiastic *Van Praagist*).—Who is not acquainted with Mr. Van Praag, the most urbane, zealous, and indefatigable of concert agents—the most agreeable and polite of janitors to temples, musical and dramatic? Who is not under obligations to him for kindness received? Who has not to thank him for information instantaneously tendered? Mr. Van Praag is about to pay a visit to America. Previous to his departure, he is desirous to bid his friends farewell, and, as he is no orator, like Brutus, and fancies, even if he were, that speech-making would but bore them, he considers it best to give a concert, in which many artists of eminence will sing and play, and thus appropriately take his leave in music. For this purpose a number of ladies and gentlemen have kindly volunteered their services, and Mr. Van Praag's benefit concert will take place at St. James's Hall on Wednesday evening next, under the patronage of Messrs. Broadwood and Sons, Messrs. Chappell and Co., Messrs. Addison, Hollier, and Lucas, Mr. John Mitchell, Mr. A. W. Hammond, Messrs. Schott and Co., Mr. T. F. Beale, Mr. W. F. Beale, &c., &c. Among the artists who have tendered their services gratuitously we may name Miss Arabella Goddard, M. Sainton, M. Wieniawski, and Signor Piatti, among the instrumentalists; Madame Anna Bishop, Madame Enderssohn, Madame Radersdorf, Madame Weiss, Misses Messent, Clari Fraser, Dolby, Palmer, Poole, Lascelles, Jefferys, Ransford, Leffler, E. Gresham, Messrs. Wilbye Cooper, Tennant, Weiss, Santley, Thomas, Patey, Signors Ciabatta and Belletti, and the Quartet Glee Union, among the vocalists. The principal gentlemen of the bands of Her Majesty's Theatre, and the Royal Italian Opera, have also volunteered their services. With such an array of talent, and with so eminently practical a caterer as Mr. Van Praag, a first class entertainment may be anticipated. That Mr. Van Praag only takes a trip to America between the seasons 1859 and 1860, as nothing to the contrary has been affirmed, we may presume. On what special mission he is bound, whether political, musical, national, speculative, military, warlike, or peaceful; or whether it is merely a journey of convenience and recreation, we have not ascertained. It is enough to know that Mr. Van Praag is only going to say "Good bye," for awhile, not bidding us "Farewell for ever." London in the concert season without him, would be like a clock that lost its main spring, or a row-boat its stroke oar, or a steam engine its piston. If Mr. Van Praag had no other recommendation than his knowledge of languages, he would be invaluable

in the various departments of his duties. No doubt he will return from the New World learned in the multifarious tongues and dialects of the red tribes, and more than ever guttural and polysyllabical.

ST. JAMES'S THEATRE.—An entire change has taken place in the performances at this theatre. The attempt to establish English opera in the neighbourhood of St. James's-square proved a failure. Mr. Edward Loder's *Agnes and Raymond*, though full of beauties, had no chance of being appreciated, or understood, with a wretched band and chorus, and was most properly withdrawn from the bills; and we suppose the opera company dismissed. The attraction now resolves itself into a mixed entertainment, consisting of Mr. and Mrs. Howard Paul's *Patchwork*; a French vaudeville; and two ballets by the Spanish dancers. This performance, involving less than one half the expense of the English Opera Company, may prove more acceptable than more legitimate fare to the aristocratic loungers of so fashionable a locality, and sated clubmen desirous of being stirred up quietly. It is to be regretted, notwithstanding, that the work of so accomplished a musician as Mr. Edward Loder should be so irreverently treated and heard to such disadvantage. Mr. and Mrs. Howard Paul's entertainment has had always our best word. It had been better for all concerned in the new undertaking if it had opened with *Patchwork*, for then the public would have been conciliated on the threshold, instead of repelled. The Spanish dancers are extremely clever, and the new ballet, *La Gallegada*, well worth seeing.

ITALIAN OPERAS.

ROYAL ITALIAN OPERA.—Much disappointment was experienced on Tuesday, by the postponement of Mercadante's *Giuramento*, announced for performance that evening, and the substitution of *Norma*, in consequence of Signor Mario's indisposition. Those who attended the theatre, nevertheless, had no cause to regret the change, the performance of Bellini's *chef-d'œuvre* being one of the finest we have heard for years. Grisi, more especially, who never fails to make more than amends for any disappointment, was transcendent. The last act of *Norma* at the Royal Italian Opera, with Grisi and Signor Tamberlik, is one of the most powerful and touching displays on the modern operatic stage. And how exquisitely beautiful is the music! Bellini here surpassed himself.

To-night, *I Puritani* is announced, with the following cast:—Elvira, Madame Penco; Lady Enrichetta, Madame Tagliafico; Arturo, Signor Gardoni; Riccardo, Signor Graziani; and Giorgio, Signor Ronconi.

DRURY LANE.—Mdlle. Piccolomini came back from America exactly as she went, unaltered in looks and manner; the same impulsive creature, whose airs and graces almost take the judgment captive. The *Traviata* was judiciously selected for her first appearance, and an immense concourse assembled on Monday week at Drury Lane, in spite of its being the evening of the first day of the Handel Festival. Mdlle. Piccolomini was supported by Signor Giuglini, whose Alfredo is one of his best parts. Mdlle. Piccolomini's reception was enthusiastic, the whole audience cheering her as she came before the footlights. The *brindisi*, "Libiamo," was encored. Nothing new, however, was elicited throughout the performance, and indeed when we have said that Mdlle. Piccolomini sang with her usual animation, and in her acting displayed all those qualities which have gained her reputation, we have recorded all that is necessary.

On the Wednesday morning Mdlle. Piccolomini played Maria in *La Figlia del Reggimento*, and, as usual, her conception of the character is entirely original. We may cite the "Convien partir," when Maria takes leave of her companions, as an instance of genuine feeling not to be surpassed. Moreover, Mdlle. Piccolomini enters into the character heart and soul, and, if she is at times somewhat saucy, we excuse her as the spoiled child of the camp. Signor Belart and Signor Violetti, both well remembered of her Majesty's Theatre, appeared for the first time at Drury Lane in the characters of Tonio and Sergeant Sulpizio. The former sang the music most admirably, and contributed

greatly to the success of the performance. He was encored with Mdlle. Piccolomini in the charming duet in the first act, and in the introduced song in the last scene.

Don Giovanni was the next opera in which Mdlle. Piccolomini appeared. Of her Zerlina our opinions have been too often expressed to need recapitulation now. The little lady has evidently studied the words more profoundly than the music, and her conception, we think, however daring and unscrupulous, is based upon a true knowledge of the character.

The subscription season was to have closed to-night with *Norma*, the part of the Druid High Priestess to be played by Mdlle. Titiens, her first appearance in this character in England. The announcement of the termination of the season, however, having been withdrawn from the bills and advertisements, we may conclude it has been determined to proceed until further notice. Moreover, the performances of the week just expired proved so attractive, more especially *Don Giovanni*, with Mdlle. Titiens, Mdlle. Piccolomini, and Signor Giuglini in the cast, as to necessitate the postponement of *Norma*.

HANDEL FESTIVAL.

The third day's performance, on Friday, was by far the most attractive, and the most important in its results. The number of visitors exceeded, by nearly ten thousand, the attendance on either of the first two days. The Queen's box was occupied by His Royal Highness Prince Albert, their Royal Highnesses the Princess Alice and the Princess Helena, and suite; and among the general company was the illustrious Meyerbeer. The scene was magnificent beyond description, and the orchestra received a new addition to its imposing appearance by the greater uniformity obtained by the disposition of the female choristers for the double choruses of *Israel in Egypt*. In short, everything conspired to constitute the third day a crowning glory to perhaps the grandest Musical Festival the world has witnessed. The weather was splendid; no *contretemps* occurred to give interruption in any way to the proceedings; and all went smoothly as a marriage bell. Thanks, indeed, to the stewards, not only was there no let or hindrance to the performance, but not a complaint was made, not a murmur heard, and the whole of the complicated arrangements for the enormous multitude gave, in appearance, no more trouble than on any ordinary day, when the company might be reckoned by tens in place of thousands.

To say that the performance of *Israel in Egypt* was the grandest and most powerful ever heard, is to say no more than what was anticipated by every one, from the picked and gigantic forces under the direction of Mr. Costa's *bâton*, and the immense pains taken to arrive at the best results. Never was so mighty a phalanx seen, so obedient to the dictates of a slender wand. The voices were as one voice, that gave music in thunder, and spoke with one will. Once or twice, indeed—where the fugues in double chorus, or eight parts, were more than usually complicated and elaborate—the execution was hardly irreproachable, and the ear was not perfectly gratified. Here, however, end all exceptions. The rest is praise, and of the very highest. It would be next to impossible to decide which section of the grand choir was most entitled to eulogy. Now the sopranos put in their claim; the altos now; again the tenors spoke for favour; and anon the basses pleaded for supremacy. As might have been guessed, the greatest effect was produced in the choruses, "He spake the word," and "He gave them hailstones," the last being encored. We are not going to specify all the grand points in the choral performances of *Israel in Egypt*. Indeed they may be said to have commenced with the first chorus, and terminated with "The horse and his rider."

The solo displays, as far as possible, went hand in hand with the choral. Mr. Sims Reeves sang transcendently. He literally surpassed himself. His execution of "The enemy said" was the great vocal feat of the Festival. It even went beyond "Sound an alarm," in *Judas Maccabæus*. Madame Clara Novello sang splendidly; Miss Dolby won golden opinions by her chaste and expressive singing; and Madame Lemmens

Sherrington, in the duet with Madame Clara Novello, her only performance of the day, was perfect in every way. Signor Belletti and Mr. Weiss are no less entitled to a strong word of commendation for their powerful vocal aid, more particularly in the popular duet, "The Lord is a man of war," which they declaimed with such stentorian lungs, as to elicit a loud and general encore.

We may state, in conclusion, that the National Anthem was performed by the full choir and principals, before and after the performance, Madame Clara Novello taking the solos; that the members of the Royal Family were enthusiastically cheered on their entrance, and at their departure; and that, when all was over, a cry arose of "Costa" from the mighty multitude; and that the zealous and indefatigable conductor came forward to make his acknowledgments, and was received with deafening acclamations.

Many important things remain to be said about the wondrous Festival and its consequences; but we are compelled to postpone all until next week, when we hope to have full and authentic particulars of the pecuniary results, and other important matters connected with the Handel Commemoration of 1859.

ROSSINI AND MEYERBEER.

BY HEINRICH HEINE.*

Paris, May, 1837.

BUT what is music? This question occupied me an hour last night before I went to sleep. There is a marvellous fact connected with music; I might say, it is a marvel. It stands between thought and manifestation; as a mediating twilight between spirit and matter; to both it is related, and yet different from both; it is spirit, but yet spirit which requires a time-measure; it is matter, but yet matter which can dispense with space.

We do not know what music is. But what good music is, we know; and still better do we know what bad music is; for of the latter a much greater quantity has reached our ears. Musical criticism can rest only on experience, and not upon a synthesis; it has to classify musical works according to their resemblances, and take the impression they produce upon the generality of hearers as the standard.

Nothing is more unsatisfactory than theorising in music. To be sure, we have laws here, mathematically determined laws; but these laws are not music, they are only its conditions; as the art of drawing and the theory of colours, or the pallet and pencil, in short, are not painting, but only its necessary means. Music in its essence is a revelation; we can give no account of it, and the true musical criticism is an empirical science.

I know nothing more unquickenng, than a *critique* of Monsieur Fétis, or of his son, Monsieur Fétus, in which the worth of a musical work is reasoned out of it or into it, from fundamental axioms, *a priori*. Such criticisms, done up in a certain lingo, and spiced with technical expressions, which are not known to the cultivated world in general, but only to executive artists, give that empty twaddle a certain sort of respect with the great multitude. My friend Detmold, in regard to painting, has written a handbook, by which one may attain to connoisseurship in two hours; some one should write a similar little book in regard to music, and, by an ironical vocabulary of musical critic phrases, and orchestra jargon, put an end to the hollow hand-work of a Fétis and a Fétus. The best musical criticism, perhaps the only one which proves anything, is one which I heard last year in Marseilles, at the *table-d'hôte*, where two travelling agents were disputing about the question of the day, whether Rossini or Meyerbeer were the greater master. No sooner had one ascribed the highest excellence to the Italian, than the other made reply, but not with dry words; he merely trilled some particularly beautiful melodies out of *Robert le Diable*. To this the former knew of no more striking repartee, than zealously to hum in return some snatches out of the *Barbiere di Siviglia*, and so they both kept it up through the whole dinner time; instead of a vociferous exchange of forms of speech, which really say nothing, they gave us the most precious table music, and in the end I was forced to confess, that one had better not dispute at all about music, or do it only in this realistic way.

You see, my dear friend, I shall bore you with no traditional phrases in regard to the opera; but in speaking of the French stage I cannot leave this last unmentioned. Nor need you fear from me any comparative discussion, in the usual fashion, of Rossini and Meyerbeer. I

confine myself to liking both, and neither of the two do I like at the expense of the other. If I perhaps sympathise with the former even more than with the latter, it is only a private feeling, by no means the recognition of a greater worth. Perhaps it is only vices, which chime together by affinity with many corresponding vices in myself. By nature I incline to a certain *dolce far niente*, and I love to lie down upon flowery banks, and watch the tranquil movements of the clouds, and rejoice to see them brighten in the sun; but chance would have it, that I was often awakened out of this quiet reverie by hard punches in the ribs from fate; I was compelled to take part in the pains and struggles of the time; and then my sympathy was manly, and bade defiance to the bravest.

But I know not how I should express myself, my feelings still kept always a certain remoteness from the feelings of others; I knew how they felt, but I felt very differently from them; and if I spurred on my battle horse ever so fiercely, and thrust my sword ever so mercilessly into my foes, still neither the fever nor the zest, nor the anxiety of the fight possessed me; if often I felt strangely ill at home, in the quiet of my own consciousness, I remarked that my thoughts lingered elsewhere, while I was striking round me in the thickest press of party warfare, and I seemed to myself many a time like Ogier, the Dane, who fought against the Saracens while wandering in a dream. Such a man must find more that is to his humour in Rossini than in Meyerbeer, and yet at certain times he will be, if not completely given over to the music of the latter, yet certainly enthusiastic in his admiration of it. For on the waves of the Rossini music rock, in the most comfortable manner, the individual joys and griefs of man; love and hatred, tenderness and longing, jealousy and spleen, all is here the isolated feeling of an individual. Hence a characteristic quality of Rossini's music is the predominance of melody, which is always the immediate expression of an isolated emotion.

With Meyerbeer, on the contrary, we find the predominance of harmony; in the stream of the harmonic masses the melodies are lost, are even drowned, just as the peculiar feelings of the private person are merged in the collective feeling of a whole people; and into these harmonic streams our soul loves to plunge, when it is possessed with the sufferings and joys of the whole human race, and takes sides in the great problems of society. Meyerbeer's music is more social than individual; the grateful present, which finds its own inward and outward conflicts, its mind's distraction and its battle of the will, its trial and its hope reflected in his music, celebrates its own inspiration, while it applauds the great *maestro*.

Rossini's music was more suited for the time of the restoration, when, after great struggles and disillusiones, men became *blasés*, and their sense of their great collective interests necessarily shrank into the background, while the feeling of the *me* could again enter upon its lawful rights. Rossini never would have gained his great popularity during the revolution and the empire. Robespierre would have accused him, perhaps, of anti-patriotic, moderatist melodies, and Napoleon certainly would not have made him *maitre-de-chapelle* to the grand army, where he wanted a collective enthusiasm. . . . Poor Swan of Pesaro! the Gallic cock and the imperial eagle would, perhaps, have torn thee asunder; fitter for thee than the battle fields of civic virtue and of glory was a quiet lake, on whose shores the tame lilies nodded to thee peacefully, and where thou could'st row gently up and down, beauty and loveliness in every motion! The restoration was Rossini's triumph, and verily the stars of heaven, that then held holiday and troubled themselves no more about the fate of peoples, listened with rapture to his strains. Meanwhile the July revolution has raised a grand commotion in heaven and on earth; stars and men, angels and kings, nay, the good God himself, have been torn from their state of peace, have again much business on hand, have got a new era to organise, have neither leisure nor tranquillity of soul to find pleasure in the melodies of private feeling; and only when the great choruses of *Robert le Diable*, or of the *Huguenots* murmur harmoniously, shout harmoniously, sob harmoniously, do their hearts listen, and sob, and shout, and murmur in inspired union.

This is, perhaps, the real ground of that unheard-of and colossal success which the two great operas of Meyerbeer enjoy throughout the world. He is the man of his age; and the age, which always knows how to choose its men, has lifted him tumultuously upon its shield, and proclaims his dominion, and holds triumphal *entrée* and procession with him. It is, indeed, no comfortable position, to be borne in triumph in this way; by any mishap, or the awkwardness of a single shield-bearer, one may get pretty well rocked and shaken, if not seriously hurt; the flowery crowns which fly at one's head may sometimes annoy him more than they refresh him, if, indeed, they do not soil him when they come from dirty hands; and the exceeding weight

* Translated for Dwight's Boston Journal of Music.

of laurels may surely squeeze much sweat and groaning out of him. Rossini, when he meets such a procession, smiles at it all ironically with his fine Italian lips, and then complains of his bad stomach, which grows daily worse, till he can actually eat nothing more.

That is hard, for Rossini was always one of the greatest gourmands. Meyerbeer is just the opposite: as in his outward appearance, so in his enjoyments he is moderation itself. Only when he has invited friends, does one find him having a good table. One day when I wanted to take potluck with him, I found him over a pitiful dish of stock-fish, which made out his whole dinner; naturally enough, I declared I had already dined.

Many have maintained that he is niggardly. This is not the case. He is only niggardly in outlays which concern his person. For others he is bountifulness itself, and unfortunate countrymen of his especially have enjoyed it even to abuse. Benevolence is a family virtue of the Meyerbeers, particularly of the mother, upon whom I inflict all who need aid, and never in vain. But this lady also is the happiest mother in the world. Everywhere the splendour of her son is ringing round her; wherever she goes or stays, some snatches of his music flutter about her ears; on every side his glory flashes on her; and in the opera, where a whole public expresses its enthusiasm for Giacomo in the most uproarious applause, her maternal heart thrills with raptures of which we can have no conception. I know of but one mother in all history to be compared to her, and that is the mother of Saint Boromæus, who in her own lifetime saw her son canonised, and in the church, amid thousands of believers, could kneel before him and pray to him.

OBSERVATIONS ON MUSIC, AND THE FACTS UPON WHICH ALL OUR KNOWLEDGE RELATING THERETO IS BASED.

By D. C. HEWITT.

ALTHOUGH what I have to advance in reference to this subject, in the course of the present and some future numbers of this periodical, will embrace matters of importance, and much that is original, nothing is required of the reader except being acquainted with the four rules of arithmetic. If, however, in addition to this, he also knows the treble and bass notes, and a few other facts relating to time, etc., so much the better. I here entreat the reader not to be too hasty in rejecting the information I am about to offer to his notice barely on account of its connection with the four simple rules of arithmetic, and chiefly with very short operations in multiplication. For, if the connection between music and arithmetic or numbers be real, it is evident no one can be acquainted with music as a science who is ignorant of the facts relating thereto. That in respect to our sensations music is the result of the effects produced by sound, every one must perceive and admit at once; for, though sounds innumerable exist which are not deemed musical, the existence of music independently of sound is obviously impossible. But then comes the question, what is sound? In answer to this question, it is commonly stated that sound is the result of vibratory motions communicated to the ear through the medium of the air; and also that the difference, in respect to time, between one vibration and another is the cause of the difference in respect to pitch between one sound and another. And here in general the matter ends in all our theoretical works. Sound and vibration being thus slightly glanced at, as a sort of necessary prelude to something else, is then carefully avoided ever afterwards. But, if vibration be the sole cause of sound, it is evident that the facts relating to these vibratory movements can alone constitute the basis of whatever is true in the theory or science of music; and consequently that these facts ought to constitute the paramount objects of our attention with the view to that end. The most important distinctions between sounds, one with another, is into high and low; but as the ideas thence derived are vague and indefinite, hence the necessity of transferring our thoughts thence, to that which is definite and specific, namely vibration. By a vibration is meant the progress and regress of a vibrating string, or the particles of the air, to and from any given point. Hence it follows that by a vibration is to be understood a single but complete rectilinear or circular course. And since progress and regress is always involved in the true idea of a vibration, it is clear that the mere progressive motion called wind is quite a different thing. If now the reader has caught the true notion of a vibration, let him pause for a moment that he may hold fast this idea, for its importance is far greater than he can at present imagine, or may, perhaps, be willing to believe. If, however, he will but reflect upon the matter, he may be assured that such is the case, for if music be nothing but vibration, that is concatenations of vibrations more or less stupendous, whence can the key to its mysteries be obtained,

except from that which constitutes the proximate cause of all its effects? Keeping in mind then the true idea of a vibration, I now proceed to observe that the more frequent the vibrations are in a given time, the higher is the sound and *vice versa*—that the effect of a given number of vibrations performed in the same time is always the same sound—that if the vibrations resulting from two or more voices or instruments be the same the sound is the same—if their vibrations be as 1 to 2 as represented by the dots in Fig. 1 the effect produced is

FIG. 1.

.....

what in technical language is called the octave, from C to C, for instance;—if the vibrations be as 2 to 3, as represented in Fig. 2, the

FIG. 2.

.....

effect produced is denominated a 5th, as from C to G, &c. In Fig. 3 is represented the unison, in which as the vibrations are the same the sound is the same. In Fig. 4, as the vibrations do not exactly agree,

FIG. 3.

FIG. 4.

.....

the result, in fact, is two sounds and not one; and hence, if referred to that which is nominally the same, that is to the same note, that note is said to be out of tune. In like manner, by means of dots the ratio or proportion between the vibrations of any two or more sounds may be represented. In so doing, it is, however, necessary to observe that the starting point, or first dot in each of the series, must be counted as 0, and not as 1. For example, if it be desired to represent the relation technically denominated the major 3rd (C to E, for instance,) the space answering to every 5th dot in the upper series must correspond with every 4th dot in the series below, because the ratio or proportion of the vibrations answering to the major 3rd is as 5 to 4. It is of the utmost importance to observe that whenever the ratio or proportion representing the vibrations of any sound is expressed by 1, that sound constitutes as it were a basis or foundation to the other sounds, and is hence called the unit sound or basis. What is here stated respecting the unit or number 1, may also be said of the numbers 2, 4, 8, 16, 32, 64, &c. With these numbers, however, the absolute unit sound, or true basis, is then representatively shown by some one of its octaves. From what has been said it will now appear, that the sound represented by the lower series of dots in Fig. 1 is the real basis—in Fig. 2 it is the octave to the basis. In the ratio 5 to 4, which answers to the major 3rd, by the lower sound the basis is representatively shown by its second octave above. By the ratio 19 to 16, which answers to the minor 3rd, the basis is representatively shown by its 4th octave above.

I am well aware that 6 to 5 is the assumed ratio for the minor 3rd, but when the lower sound represents the basis, as in the chord C, E flat, G in the key of C, *this assumed ratio is false*; and if put to the test of experiment will be found out of tune and considerably too sharp. If it be desired to compare the ratio of the major 3rd, which is 5, with that of the minor 3rd, which is 19, 5 must be elevated to its octave 10, and thence to its second octave 20.

Hence, when represented within the compass of an octave, the ratio of the minor 3rd is to the major as 19 to 20. D. C. HEWITT.

(To be continued.)

MOZART—CHILD AND MAN.

(Continued from page 413.)

You perceive already how my motto is realised: *In te, Domine, speravi, non confundar in aeternum*. You will confess that the manner in which we have been brought by destiny to Olmütz is miraculous, and that it is no less astonishing Count Podstatsky should have been inspired with the idea of taking into his house a child threatened with so malignant an illness. I will not particularise all the kind and gracious things that are done for us, the abundance in which we live; I would only ask how many people there are who would have thus received, of their own accord, an entire family, with a child sick of a contagious malady, into their own homes. This fact, which I shall record in the history of my little one, which I intend to publish in due

time,* will certainly do honour to the good Dean, for from this time forth commences in some sort a new era in the life of my child.

The upshot of all this is that I shall return sooner than I imagined to Salzburg, not to expose Wolfgang's life to any further danger. Meanwhile, pray have six masses repeated at the two usual altars.

You will have seen in the letter from M. Grimm, which you sent me opened, what he writes me of the court of Russia and the Hereditary Prince of Brunswick. You will besides have seen how all has gone wrong. And it was at the very time when things were at the worst that God granted us the greatest favours in rescuing our Wolfgang from the perils of the small-pox. This danger surmounted, all else I account nothing. As we are not earning a single obolus, I have several times used my credit. Basta! who knows what God hath in store for each.

No. 30.

The Same to the Same.

Vienna, January 28, 1768.†

On the 19th we went to the Empress, where we remained from half-past two to half-past four. The Emperor came into the antechamber, where we waited till coffee had been taken, and ushered us in himself. Prince Albert and all the Archduchesses were there. Besides these there was not a soul. It would take up too much space to tell you all that was done and said. It is impossible to conceive with what a familiar air the Empress treated my wife, inquiring after the health of our children, asking particulars of our journey, caressing her, pressing her hands, while the Emperor conversed with me and Wolfgang on music and all sorts of subjects, and several times made poor Nanerl blush. I will tell you all by word of mouth. I do not like writing of things which gossiping around the stove many a long head in our country would treat as lies.

Do not, however, conclude that the positive and chinking favours with which we are honoured are in proportion to this extraordinary and intimate kindness.

(To be continued.)

* The elder Mozart never realised this intention. On the materials collected for this purpose, however, was based the biography of W. Mozart, written by M. de Nissen, who married the composer's widow, and whose work is the source from which all the lives of Mozart that have ever been published are compiled.

† The Mozart family had returned to Vienna in the beginning of January. The Emperor Francis I. had died in 1765, and was succeeded by his son Joseph II., elected King of the Romans in 1764, and Emperor 1765. Maria Teresa reigned in reality until her death in 1780; Joseph died in 1790.

TELEGRAM.

THE following telegram was received at the office of Gustav Bock, Unter den Linden, No. 27, on the 22nd June, 1859, and immediately inserted in the *Neue Berliner Musikzeitung* of that date:—

“ELLA AUS LONDON DEM BOCK IN BERLIN.

“London. Der russische Componist Rubinstein, Kapellmeister der grossen Oper zu Petersburg,* und der polnische Violinist Wieniawski sind die musikalischen Löwen der diesmaligen Saison in London. ‘Die vereinte Anziehungskraft ihrer Namen,’ schreibt der *Globe*, ‘füllte am vergangenen Dienstag die Räume der St. James-Halle mit der zahlreichsten und glänzendsten Versammlung, die wir je in diesem Concertsaale gesehen. Die Vielseitigkeit von Rubinstein's Genius documentirte sich auf's Neue, wenn man seine Leistung in Beethoven's Trio (*B-moll*) mit der in Mendelssohn's Trio (*C-moll*) vergleicht. Zwei Compositionen von einem mehr entgegengesetzten Character lassen sich vielleicht in der ganzen Reihe classischer Pianoforte-Musik nicht finden; und die Weise, wie Rubinstein jedes dieser beiden Meisterstücke zum Vortrag brachte, stempelte ihn als den grossartigsten und geistvollsten der jetzt lebenden Pianisten.”

* This must be an error (or an Ella) of the telegraphic wire. Sig. Giovanni Ricci is Kapellmeister of the Grand-Opéra in St. Petersburg; M. Rubinstein is director of a Singakademie, which is merely a private enterprise; it is the violinist Comte Apollinaire de Kontski (the rival of M. Wieniawski in those Hyperborean regions), who has been charged by the Russian Government to found a Conservatoire.—*Ed. M. W.*

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“A large audience of connoisseurs assembled in the Hanover-square Rooms, yesterday afternoon, to listen to the performances of Herr Leopold de Meyer, pianist to the Emperor of Austria. Although he has not been heard in this country since 1845, Herr Leopold de Meyer may be remembered as one of the most brilliant and surprising performers of the day. Since that period he has visited, in his professional capacity, most of the musical cities in the Old and New Worlds, where, we believe, he has reaped fortune as well as honour. He returns to us, with undiminished powers, as a *virtuoso* (to use a term for which our language yields no equivalent) in many respects unrivalled. He is an exponent of the first rank, uniting a mechanical dexterity bordering on the marvellous, with a softness of tone and delicacy of touch that have rarely been surpassed. His fantasias, of which on the present occasion he produced four specimens—*Souvenir de Naples*, *Airs Hongrois*, *The Mermaid*, and *Il Trovatore*—are as original as they are extraordinary. To describe the characteristics of M. de Meyer's talent is not in our power; nor would anything be gained by the attempt. He must be heard to be appreciated. That in his way he is a perfect prodigy is as unquestionable as that a marked individuality invests everything he does with a certain attraction not easy to define. The audience heard him with that mixture of wonder and interest that never fails to be elicited by what is at the same time novel and inexplicable. He was applauded in everything, and encored in *The Mermaid*, which might, without hyperbole, be entitled *Galop Diabolique*.
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"I'M NOT IN LOVE, REMEMBER." Balfe's New Song, sung with so much archness and vivacity by Miss Louisa Vinning, is published, price 2s. 6d., by Duncan Davison, 244, Regent-street, London, where Reichardt's popular Nod, "Thou art so near and yet so far," 3s., and Balfe's "Oh, take me to thy heart again," 2s., may be obtained.

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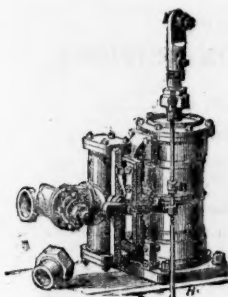
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